

Danilo Ghira

(Università degli Studi di Genova)

PINDARO, *OLIMPICA* 1, 81-85. *Il presupposto dell'etica*

(pagine 3-12)

Abstract: In the *First Olympian*, a new element is introduced that modifies the traditional Homeric world in which the Pindaric champions live: it is the realization of the possibility of failure, *i.e.* of *kivnduno~*. The awareness of risk causes a new way of life: the Pindaric hero gains a higher moral value as he acknowledges the necessity of gambling to obtain triumph, and the ultimate praise requires the hazard to die in case of failure, that – properly considered – is the comprehension of one's own ineluctable destiny. However, the intention alone is not sufficient because only victory is the light of life.

Keywords: Pindar, *κίνδυνος*, Risk, Ethics.

Carlo M. Lucarini

(Università degli Studi di Palermo)

LA CIRCULATION DU POÈME DE PARMÉNIDE À L'ÉPOQUE IMPÉRIALE

(pagine 13-30)

Abstract: This paper aims to determine which authors of the imperial period read the poem of Parmenides. Through a philological analysis I conclude that only Plutarch, Proclus, Simplicius (and perhaps Ammonius) had a direct knowledge of Parmenides, whereas the majority of philosophers had no access to the poem. Greek poets do not seem to have been influenced by Parmenides.

Keywords: Parmenides, Ancient Philosophy, Readers of Greek Poetry.

Esteban Calderón Dorda

(Universidad de Murcia)

EL VOCABULARIO QUE DEFINE EL CONCEPTO DE RELIGIÓN EN LA TRAGEDIA GRIEGA

Balance y conclusiones

(pagine 31-45)

Abstract: As the title indicates, this work offers an evaluation about the use of the Greek religious vocabulary in the three great Hellenic tragedians, taking the two fundamental lexical families as a basis of the study: that of *eujsevbeia* and that of *oJsiovth~*. Both families allow us to obtain a very reliable approach to what authentic piety meant for the Greeks in a genre as genuine and representative of Hellenic thought as tragedy is. Over other ideological considerations, the work shows that, in terms of religious vocabulary, the approaches of the three tragedians are in fully harmony.

Keywords: Greek Religion, Tragedy, Lexicology, Aeschylus, Sophocles, Euripides.

Manlio Marinelli

(Università degli Studi di Torino)

UN' ANALISI PERFORMATIVA DELLA PRIMA SEQUENZA DELL' *AIACE* DI SOFOCLE

(pagine 46-62)

Abstract: The paper aims at exploring the first twenty lines of Sophocles' *Ajax* from a theatrical point of view. The author analyses this sequence trying to highlight the performance strategies: Sophocles proposes a close relationship between scenic and dramaturgical levels. The actor playing the character of Athena is seated on the *skéné* and observes from above the one playing Odysseus who evokes fear and caution by body strategies. The setting and the verbal text suggest such hierarchy between the characters and raise the emotional reaction of the audience.

Keywords: Homer, Iliad xxiv, End, Closure, Odyssey.

Elena Fabbro

(Università degli Studi di Udine)

AMORE, ESIBIZIONE, *PARTAGE*

La storia di Candaule in Erodoto e nelle riletture moderne (pagine 93-110)
(pagine 63-84)

Abstract: This paper focuses upon the four main modern versions of the Herodotus's tale of Gyges and Candaules (La Fontaine, Gauthier, Hebbel, Gide). Through a comparative analysis of narrative structures, the lexical and thematic connections and differences with the model are outlined.

Keywords: Herodotus' Reception, La Fontaine, Gauthier, Hebbel, Gide, Comparative Reading.

Salvatore Costanza

(Atene)

LA ΧΕΛΙΧΕΛΩΝΗ. *Un gioco d'istruzione femminile e i suoi paralleli nel folklore neogreco*
(pagine 85-104)

Abstract: According to a fragment of Erinna's Distaff and Greek Lexica such as Pollux' *Onomasticon*, the torti-tortoise (chelichelone) is a play devoted to girls of marriageable age. By examining our sources, it is possible to determine the value of this play which was meant to instruct maids before wedding transitional stage. Beyond any doubt, it is a kind of play with undeniable initiatory undertones. The topic of the tortoise-girl is to be focused within limits of a peculiar condition such as young people before final initiation into adulthood were awaited to embody. We also focus on Modern examples of initiatory play rites drawn from Greek Folklore, such as *The Little Helen*, *The Wolf and the Lamb*, *The Kneading-Trough*, and others destined to young girls, in order to show the survival of Ancient Greek play culture.

Keywords: Torti-tortoise, Plays, Female Initiation, Folklore, Erinna's Distaff, Pollux' Onomasticon, Greek Lexicography.

Cristiano Minuto

(Università degli Studi di Napoli Federico ii)

LA TECNICA DELLA PROLESSI NEI *LOCI AMOENI* DELLE *DIONISIACHE* DI NONNO DI PANOPOLI
(pagine 105-116)

Abstract: This article aims to study the functioning of the narrative technique of the prolepsis (anticipation of future events) within the *loci amoeni* of Nonnus of Panopolis' *Dionysiaca*. It will be shown that the use of this technique is quite various and complex. If sometimes the poet introduces into his *loci amoeni* some elements which clearly foreshadow episodes subsequently narrated, other times this proleptic aim is not so evident, but ingeniously hidden within the symbology of the plants or the colours quoted, or within the descriptive choices of the author himself.

Keywords: Nonnus of Panopolis, *Dionysiaca*, *loci amoeni*, Prolepsis, Symbology.

Paolo Maini

(Rovigo)

LA LUNA E LE MUSE

Anthologia Latina 33 Riese = 20 Shackleton Bailey

(pagine 117-118)

Abstract: A different transcription of the manuscript may allow a better understanding of the text.

Keywords: Manuscript Abbreviations, Moon, Apollo, Endymion.

Alessandra Romeo

(Università della Calabria)

IL PERSONAGGIO DI CEFALO NELLE *METAMORFOSI* DI OVIDIO. *Modelli epici e scelte retoriche*

(pagine 119-133)

Abstract: Subject of this paper is Cephalus' autobiographical account in Ovid's *Metamorphoses* VII 690-865, a passage that has given rise to various and even contradictory interpretations. Is Cephalus a liar? Is he in good faith? The present analysis takes a broader view of the problem relying on rhetorical concepts such as context and contents of speech. The Ovidian scenario includes alluding to epic models and configurating the hero as an internal narrator. Cephalus' communicative strategy aims at creating effects of pathos and truth. Ovid has operated an innovative selection between existing versions of the myth of Cephalus and Procris (among which the preserved fragment of Pherecydes) in order to construct an authoritative character and an exemplary story.

Keywords: Ovid, *Metamorphoses*, Cephalus and Procris, Epic Models, Rhetorical Speech.

Walter Lapini

(Università degli Studi di Genova)

LA FESTA DI FOCO

Diogene di Babilonia, SVF 52, III 220-221 = *Ath. iv* 67, 168f-169a

(pagine 134.138)

Abstract: Both Diogenes of Babylon (as quoted by Athenaeus) and Plutarch offer a sketchy and incoherent account of the banquet which was organised to feast the Panathenaic victory gained by the son of Phokion, Phocus, well-known for his debauchery and *philoposia*. The corrections to the text so far proposed are uneconomical and, above all, do not work. But the story suddenly becomes clear and meaningful if one interprets to; n eJtai`ron of *Ath. IV* 67, 169a and *Plut. Phoc.* 20, 3 in a metaphorical sense: the wine.

Keywords: Diogenes of Babylon, Athenaeus of Naucratis, Plutarch, *Life of Phocion*.

Filomena Giannotti

(Università degli Studi di Siena)

«VIVET IN POSTERUM NOMINIS TUI GLORIA»

La lettera di Sidonio a Fortunale (VIII 5)

(pagine 139-148)

Abstract: Sidonius Apollinaris' *epist.* VIII 5 – on which very little has been written – looks like a short note of praise for his friend Fortunalis, a *vir illustris* from Spain, and promises him immortality in the future, thanks to his literary interests and many virtues, but also thanks to his capability of facing the adversity of fate. In view of this future fame, the letter can only find its meaning in a publication. Therefore, it is particularly relevant in the context of book 8 –

which, according to the traditional theory, would result from the resumption of the collection and publication, by Sidonius, of some letters excluded from a first selection or newly available in his archive after his exile. Moreover, the letter is inscribed in an encomiastic context, as shown by the wordplays on the concept of *litterae* and on Fortunalis' *fortuna*, and by a large number of stylistic resources. Among these, a series of *cola* (for which I suggested to replace the current punctuation based on Loyen's edition with the previous one adopted by Luetjohann and then resumed by Mohr and Anderson). But in parallel with Fortunalis' praise, Sidonius' focus is on his own activity, meanwhile it remains uncertain if a subtle political intention (in the sense indicated by Overwien and discussed in this paper) overlaps with the praise of the recipient of the letter.

Keywords: Sidonius Apollinaris, Late Latin Epistolography, Late Gallo-Roman Aristocracy

Federica Boero

(Università degli Studi Genova)

ANTIGONE E LA *JIHAD*

(pagine 149-156)

Abstract: The article analyzes a new review of Sophocles' *Antigone*, written by Kamila Shamsie and awarded with the Women's Prize for fiction in 2018. Set between London and the Middle Eastern countries, the novel tells the story of an Islamic girl who fights for the return to England of her jihadist brother's body, forbidden by the British Home Secretary. In particular, the passages considered rewrite the prologue of *Antigone* and the dialogue between Creon and Emone, and demonstrate that the author has read the Sophoclean tragedy in its original version.

Keywords: Antigone, Sophocles, Shamsie, *Jihad*, Review.

Luis Unceta Gómez

(Universidad Autónoma de Madrid)

ODISEAS DEL ESPACIO

Reescrituras de la Odisea en la ciencia ficción

(pagine 157-183)

Abstract: This paper presents an intertextual analysis of a number of rewritings of Homer's *The Odyssey* in science fiction tales in different formats, and proposes a classification of the different modalities of interaction between the illustrious work attributed to Homer and this genre, considered to be a form of popular fiction, in the configuration of which *The Odyssey* has played a fundamental role.

Keywords: *The Odyssey*, Ulysses, Classical Reception, Science Fiction, Space Voyages.

Pietro Colletta

(Università degli Studi di Enna "Kore")

ANTONINO GRILLONE. *Una vita per lo studio e per l'insegnamento*

(pagine 184-188)

Abstract: This article proposes a scientific and human profile of Antonino Grillone, professor of Latin Philology at the University of Palermo, who recently passed away. Among his most important studies we can find the critical editions of the ps. Hyginus' *De metatione castrorum*, Dracontius' *Orestis Tragoedia* and Iordanes' *Getica*.

Keywords: Antonino Grillone, ps. Hyginus, Dracontius, Iordanes.